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OS/1400 FEB 80

ORCON/NOT RELEASABLE TO FOREIGN NATIONALS

GRILL FLAME

PROGRAM

SESSION REPORT

Copy 2 of 2
CLASSIFIED BY: DIRECTOR, DIA
REVIEW ON: 6 Feb 2000
EXTENDED BY: DIRECTOR, DIA
REASON: 2-301c (3 & 6)

GRILL FLAME

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SUMMARY ANALYSIS

REMOTE VIEWING (RV) SESSION C683

1. (S) This report documents a Remote Viewing (RV) session conducted in compliance with a request from SOD, J3, OJCS, Pentagon, Washington, D.C. The purpose of the session was to provide information relevant to the hostage situation in the U.S. Embassy compound in Teheran, Iran.

2. (S) The remote viewer's impressions of the target are provided as raw intelligence data and as such have not been subjected to any intermediate analysis, evaluation or collation. Interpretation and use of the information provided is the responsibility of the requestor.

3. (S) The protocol used for this session is detailed in the document, Grill Flame Protocol, AMSAA Applied Remote Viewing Protocol (S), undated.

4. (S) Following is a transcript of the viewer's impressions during the remote viewing session. At TAB A are drawings made by the remote viewer reference his impressions of the target site. ~~TAB B is target cueing information provided the remote viewer.~~

TARGET CUING INFORMATION

REMOTE VIEWING (RV) SESSION CC83

1. (S) The viewer has been exposed to open source news media information as well as classified overhead imagery. He knew he would be working against the hostage situation in Iran.
2. (S) At the time of the session, the viewer was instructed to locate Tim Casey. The viewer was shown the attached photograph and was asked to describe the surroundings of the individual in the photo.

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Approved For Release 2000/08/07 : CIA-RDP96-00788R000800650001-3

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~~OPTIONAL FORM
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ADMIN NOTE:

Referring to page 4 of this transcript, the viewer states that he saw two words associated with this session. During the debrief he could only recall one of these words; VENGEANCE. The viewer seemed somewhat troubled that he could not recall the other word. Several hours after this session the viewer was able to identify the missing word as "Ombudsman."

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TRANSCRIPT

REMOTE VIEWING (RV) SESSION CC 83

TIME

#14 This will be a remote viewing session (edited for security).

PAUSE

All right #31 it's now (edited for security). You have had the chance to look at a photograph of Tim Casey. I want you to relax and concentrate and focus your attention on Tim Casey. I want you to project yourself to him and describe the surroundings and situation. Relax and concentrate.

PAUSE

+05 #31 Have a...have a funny...I feel closed in...I feel closed in...feel closed in...like I'm in a low ceiling room that's very low, only several feet. The ceiling has a layer in it. Comes down and layer has circles in it. At times I feel almost as though I'm in a little notch looking out at a room.

PAUSE

+08 I feel a wall with squares in it. Everything is white, light, polished, shiny.

PAUSE

I have a...a feeling I...uh...hovering now over a tall and skinny...T...uh..shaped building and the end of the T is a big cap like a...(mumbling) cap with lines in it, with circles in it. Like windows, round windows in it. Around this...appears blank... uh...around inside the T...it's open around it.

+12 Feeling very strongly now the crown shape on one end of the building.

PAUSE

I am now, again inside. I feel very strongly that I...uh...am underground. It's like a open area off of a hallway. The...uh...confines...the closed in feeling is as though I were in a subway. There's

+15

some main (phonetic) the hall and this place is a ...uh...appendage off the hall. It's ..uh..lighted here but I have the feeling that from here down the hall is dark. It's as though this is a lighted landing and a...along a dark tunnel.

PAUSE

Let me get back down there a little bit.

PAUSE

+17

There's some kind of a....it's very weird...structure place. I...um...it is...I'm (mumbling) drawn to this wall with this squares in it.

PAUSE

Off of this wall there's..uh..another false wall. in front of me. Is one on the other landing as well. Kind of place is weird. It brings in men's room landing area..uh..it brings in all sorts of associate of words I never had before. It brings in morgue. It brings in cloister. ...Uh cubicle..uh..little anti-room. It's very peculiar and he's in the wall! Or is hiding on the other side of this wall. I can't get through. Grotto...uh..grotto and all sorts of things.....ugh

#14

The wall is no barrier. Go beyond the wall and describe what you see.

PAUSE

#31

Let me relax a minute and then get back in there.

#14

Ok.

PAUSE

+25

#31

Behind the wall I have the feeling of a rough hewn out rock cubicle, baren, brown. (Mumbling) too (or two) I want to get to the right side of this wall and go around behind the wall to a...a bare light primitive hanging ceiling (mumbling) bare rock room. I want to say I see a man sitting at a table in there as though he is cloistered away. Alone in this gratto or this place...uh...isolative, below ground....stark light inside. Somehow you

+27

go left of this wall and there would be a passageway, but, once you are past the wall you are in a cave, tunnel...and...uh...I see at least one hollowed out area that comes up behind this wall. It's very bizarre. Catacombs!!! is the word I was trying to remember. It reminds me when I was in the Rome catacombs!!!. God! That's the word. I've been trying to remember it. Now I can relax and go back. (Sigh)

PAUSE

I will work next on the outside of the building to get a description of that.

#14 Ok. Fine. Very good.

PAUSE

+30

#31 This is a very narrow winged building with several or more stories in it. It's...appears to have a dark rivulated...uh..roof...many tiles, curved tiles. The building is large in length. I'm not getting it very good, but it's much taller than wide. It's...

PAUSE

and I keep seeing a....uh...curved Y...some (mumbling) with it as though a drive or some feature of it...or the building itself. Instead of a T it's a Y.

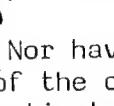
#14 Is this building located on the Embassy compound?

PAUSE

#31 My first thought would be no  I never felt as though I was on the compound.

#14 Have you every felt that you were near the compound?

+32

#31  No. Nor have I felt it was a place I've been before,  of the compound. It's a strange new feeling in its entirety. I'm pushing too hard. I'm going to relax.

#14 Ok. Relax. Relax and let the impressions appear to you.

+35 #31 I'm definitely getting a (sigh).....
feel that I am outside in open area. The building
seems to want to take a Y shape now instead of a T.
The arms of this Y curve. They're not...and in the
center of this curve is a feeling of a circular
drive (phonetic) with a park-like bumps in the middle
with ...domed shaped which is not very big but is
a garden spot Looking at the Y from this I want to
say there are two outside sets of steps that come
on the left and on the right. I'm...I'm losing fast
here. I'm going to have to.....I'm afraid of the
quality now. I'm getting alot of overlay. Two up
there at the surface. I can't keep my interruptions
out. There's something in the middle of this bump.
Some sort of a circular pattern a drive or gravel
or something that makes a circle in it.

Oh! God! That was weird.

#14 Relax and stretch. Debrief, debrief.

#31 Ok. the first thing that I am going to talk about is
fleeting images that occurred to me or that spontaneously
occurred to me just before the start of this session.
Within 10 or 15 seconds from the start of this session.

Uh...I had this spontaneous imagery of a male figure
is all I can say. Male figure. Whether it was our
subject or not, I don't know. Our target, I don't.....
but the context of this figure, I saw it lying on its
back in a prone position. Simultaneous to seeing that,
I saw two...I felt like two words flashed across the
image. The first word on top, I don't know what it was.
I tried to remember it then I lost it. The second
word which came across simultaneously and below was
vengeance and I was able to remember that one as being
the last spontaneous verbage or feeling...anyway.....
It was as though I was reading it and it was moving
across the TV screen. I read it and I couldn't remember
the first one because I had to read it first. I remembered
the last one. That happened right at the time #14
turned the tape on. You know. Looking at that and
it disappeared and I heard the shuffle and the click
of the tape going on....so I cleared that as best I
could thinking that it was just some sort of spontaneous
imagery.

The first imagery I got after the start of the session
was this initial very, very, first feeling that I was in

a place that had a two layered low ceiling. I'll draw on 1 the feeling that there was a ceiling here and the ceiling went back like this and came down. Like this. Like a carved out sub-ceiling within a room. These ceilings here.....the forward face of the ceiling would be circles.....had circles on it which at first I thought were lights but, I hesitate to call them lights. The underlayer of this false ceiling or this ceiling section had these circles on it as well. There, that makes it look a little bit better. That goes like that perspective wise.

All right. That's it. All right here's a corner. Do I go ahead and change that (mumbling).....

This is the ceiling here and here is the section with the dots on it is this lowered section of ceiling that comes down. That was 1.

Then, I had the feeling that 1 was moving to the wall or had moved to the wall when I went to 2 ...I had as though I was leaning against that wall with my right shoulder and.....here...that was the false ceiling and that leaning on the wall here on the right side of the ceiling thing...that in this wall were squares cut...or not cut....were squares. Now my perspective is all shot to hell, now. Like this. That's not bad, I guess, now that I think about it. Ok. Like this. Many squares as though they were drawers or lockers at....I thought they might have been lockers or pull-out drawers with curious little rings on the top of each one of them, ok. Small rings. Finger size rings where you simply insert an index finger and it will slide up over your finger and you give it a tug, ok. That should go like that. There we go. Like that. That's the feeling. This was in an illuminated area...same curious circular pattern ceiling here.....and, this is some sort of a long narrow.....as we go on will show.....ok.....

#14 Ok. Why don't I go ahead and turn the tape over now?

#31 Ok.

#14 Ok. We're back in business.

#31 Already I had the feeling of standing in the New York subway on a landing ...not that it's in New York, but similar thing.....picture train pulling that's long hall....people get off and stand on this lighted landing

in under the earth...and, you know.....along the back wall of this landing are these locker squares that are built into a nice shiny linoleum or..or shinny polished stone. That's important. It's a very light and bright polished stone and there's light out here...or at least...it may not be coming from those circles but there is light emanating down. (Mumbling) The feeling out here was that there was some sort of...um...tunnel shape that came along here like another...ok...thing like this which is appendage to it. This is the thing. It's off this tunnel. It's like an anti-step or side step off this tunnel thing. Somehow those two things blend together. That's not a good sketch. But, this is darkened tunnel. This is a darkened hall or tunnel. All right. This light label that I have here, I just underlined it at the end of this thing does not mean that there is light at the end. It is to mean that there is light inside this thing. The end itself is dark as well. My first imagery there. Polished stone here, and this facing here felt like polished stone. Marble. I had the feeling that the facings on these drawers or whatever they are, that these were also stone but I didn't feel that they were metal or anything. None of this was a metal feeling like that. It was very, very weird. Then I had a feeling that I was inside one of these ...the one that I was drawn to...ok, was about...I kept like being drawn to one which ..or one of these squares which was about chest high and just to the right of center, I think.....just to the right of center as though it was...as though it was...say the one with the X in it. All right.

In 3 I had this feeling of peaking out of the drawer or peaking out from behind one of these squares. That was a really weird feeling. It was as though...there was just a small crack of light...ok. Really bizarre! I can't get over it. Just a small crack of light and looking out I could see, you know, these things that were out on the landing. These circular things here, ok. The hallway ceiling on the other side of it.. was dark.....ok.....somehow those....somehow those connect together.....and then this darkness here which was the far side of the room.....was dark or where this hall was was dark. This is all dark here. Crack of light looking out of the, because that's precisely what I was doing, wall through a small crack. All right. Where was I. For some reason I automatically bounced and I had the feeling of an aerial view.....

Some very long, very, very peculiarly long and skinny building with many windows in it. Windows in it like that. That should be relocated back where I drew... the building without putting dome on the one end of it. The spire of some kind. Tall and skinny and I shaped, ok. Oh, in that..uh.. the roof is peaked, like that with lines in it. As though it was slate or tile. All right. Then I went back in. That was all I got back there.

Then I went back in. Drawing back into this place
4

5. What was my next one then. Again, I found myself just standing on this thing that resembled a subway or some sort of a room off a dimly lit hallway looking and bouncing off these squares. But, then I got the feeling that, ok, here in the foreground was a wall and in the background was my wall. We'll call it my wall, ok with all the squares in it there. Ok. These are ordered squares. I'm just sorting of looking through here because I'm...five minutes of square drawing is a little too hard for anybody to handle. I haven't been in this game for awhile.....ok..... these squares.....ok.....these are the squares with the little "D" rings in 'em. Again the feeling of... ok....here is this overhead which makes the false ceiling of this place. Ok. Probably should eliminate that. Yeah. Eliminate that because this false ceiling comes around it. It's part of this hallway. Ok. This is the....there's this circles that are in the false ceiling part that is going up and this is the ...I'll call it side of ceiling false, ok. This is looking in from the hall....hall question mark because I don't know what it is.

Moved back up to the wall again and sketch 2 had taken on a slightly modified complexion and that is that here ok, ok, uh...and here is the darkened hall going off like that. Now, how do I describe that? Darken hall going that way, ok. Darkened ceiling there and I felt it was elevated, toc, by a step or two. Ok, this is the dark, darken hall going this way and back here, ok. And, here is the lighted area, ok. And, this is, in fact, a wall here. A screened wall on the end. Like a partitioned wall. Something that comes back in like this. I'll call it a false wall, ok, and that here on this side shielded from the front, unless you look for it, was a split door, ok. A double door. And then...in other words the double door would be behind....ok on sketch 5 I'll show you in dotted lines. The

door would be here behind this wall if you looked at it right from the front. Ok. I'll add to 5 here an edge of some kind because it is an edged... edge.....edge of quote landing ok, and then this is dark here because that's out in the hall 'cause you're looking in the hall.

Ok. Back to sketch 6....uh..these are the door.... and then again are....I'll just draw one set with ditto marks....I don't know what I'm going to do.... ok....and then here again are these funny things.... you can see them in the wall, ok, ok, like that. Now the only other thing....the only next thing I can do for you is you said the wall was no problem. Now for some reason, I really did not want to go through the wall. I really had this very overpowering sensation what I was looking for and the guy I was looking for was in the wall. Ok. All sorts of very bizarre thoughts was going through my mind. None of them good.

I had the image of him stuffed into a locker. I had the image of him on a slab in a morgue. I did not have any good feeling at all up to this point. Very, very, heavy....uh....negative feeling. Ok. And, then, whether I was making something more from this point on I don't know. Ok. Then I had the feeling that yes, I could... I couldn't go through the wall but I could go around it. All right...and, so I went down to where this double door isthe other end of 6.....at the distant end of sketch 6, there. I proceeded through this double door and immediately upon proceeding through the door I felt the catacomb. Now I felt the catacomb feeling before. I was getting feelings of carved out rock and everything, but I didn't have any imagery of it. I felt that I was in underground....definitely underground type thing....ok.....I went through the double door and it's as though.....on doing so I entered the catacomb idea. In other words, a carved out rock passageway that led off away from the building even, but it went off somewhere, and that my guy was actually hiding in a little carved out room in part of this catacomb which was behind this funny wall that I kept looking at ok. And, that's when I was talking about cloister... not cloister but I was talking about grotto and grotto underground, hiding away...you know...hidden away from people. So for 7 I'll draw you an overhead type diagram. Probably the best way to describe it.

#31 This is the landing edge. Here is the false wall. On each end is the false wall. Each end. There's a false wall on each end. It's symmetrical in that feeling anyway. Here were the doors. This is the grotto feeling...grotto catacomb feeling began and that back behind here was this...was this place. Cavern, or carved rock, carved room (sigh). I don't know if there was a door on that end but it's symmetrical, and this is the wall with squares.

Ok. Then for 8 I'll give you a sketch of what I saw in there and that is just this. Imagine this roughly carved out room. Just very, very rock wall with a single light bulb hanging down from somewhere in this corner. I didn't even get in anything. It's just....it's an unshielded....unshielded is the wordunshielded light bulb in this cavernous room. To the...to the grotto hall and that in here, then, oh, I need to number that. That's 8. And, in here was this guy....or a guy hiding away. All right. And, that he was sitting at some sort of a rough hewn table. Sitting there, ok. Man in...man in grotto ...boy this really sounds like.....man in grotto hideaway.....it really is. I'll tell you talking about...really, you think, you think that's bad you ought to be the guy sitting here talking about this stuff...then you know that you are flipping nuts.... (Laughing) Anyway. Man in grotto hideaway with a single unshielded light. But, the thing that kills me about the whole thing is that I worked so hard to get that word catacomb out. That's precisely the word I was looking for.

#14 Perhaps that has some very heavy meaning.

#31 These are barron, bumpy rock walls and the floor is the same. I'm not kidding you. I've been through the catacombs in Rome. It was as though I was back in the catacombs in Rome. Anybody that is rea....that is listening to this or reading this and they've ever been there will know just what...what I am talking about.

All right. Then I went back outside. I pretty well bubbled to the top and I went back outside. I waited a little bit and then tried to go back out. I figured I wasn't getting anywhere here ...or anymore. My building then tookI had a side view of this building first.....ok.....definite feeling of...the cathedral approach again...you know....a monastery or something approach here would be....with little...with

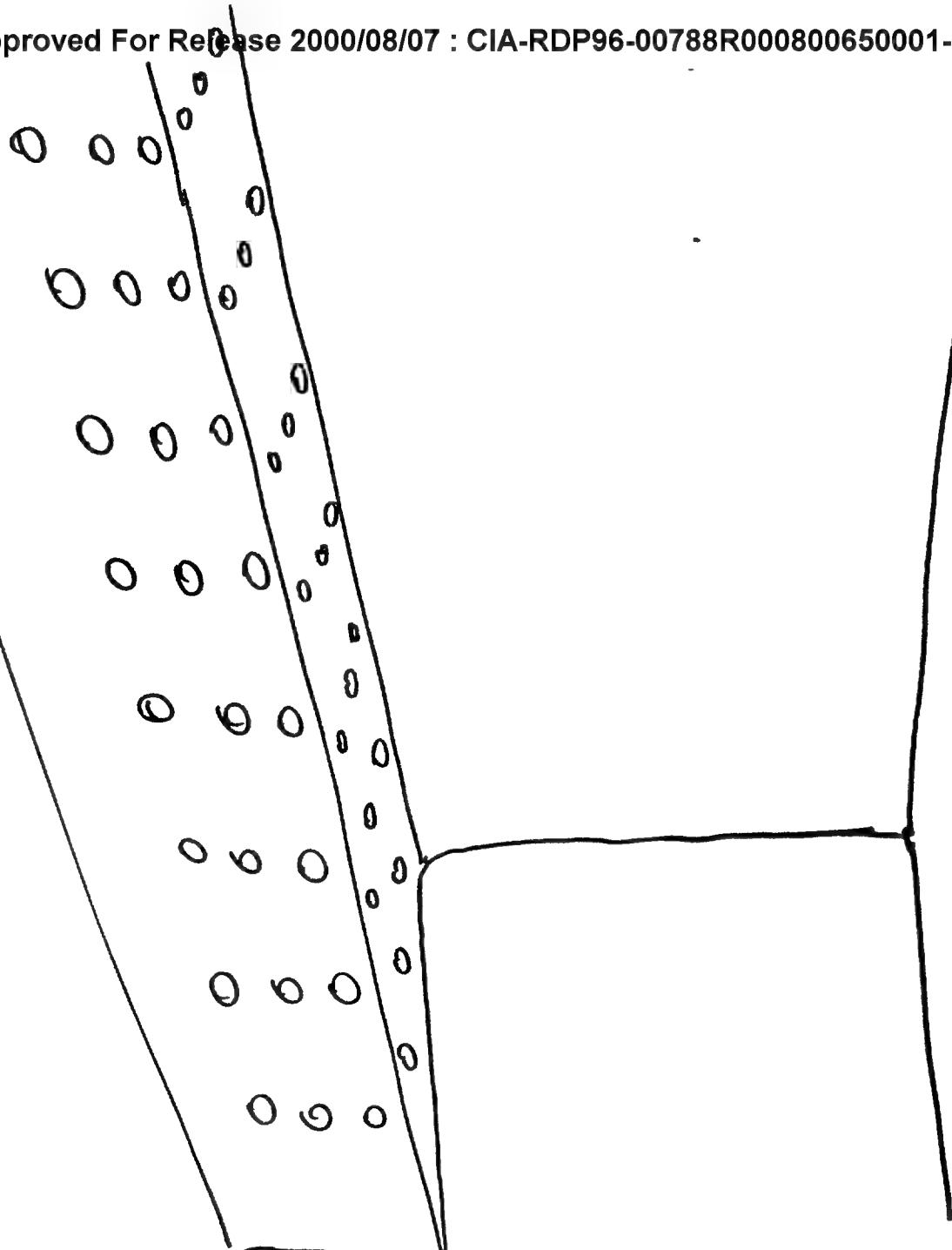
little curvy windows there sticking up. Again, the feeling of four or five rows of windows. I'm not going to say stories. I'm saying rows of windows. Very little windows. Very tall and skinny structure. Here we go with these little squares again. For a fleeting moment, I wanted to put..uh..for a fleeting moment I wanted to put..uh..a stairway entrance on one end of it. All right. Here's a perspective again. Don't worry I won't do all the windows. Ok. Now, presumably this cap stand or this cathedral type thing here on the front of...that is the front right.....and then according to my other sketch when I came back here I would see a T shape. But, instead I went up in the air and I got the feeling that this place was more Y shaped than T shaped. Like this. I got the feeling of..uh..that was my feeling of curve. Ok, that's just a feeling of curve there. That's all I want to get across on this. Building becomes Y instead of T. Then my last sketch

Then my last sketch 11. I'm looking at....here's 11.....I had thisI have this feeling of a circular pattern.....drive or walkway, ok and that here in the background this is white, garden bump. I could find flowers and stuff on it. Whether it is a circular drive or just a circular pattern, I don't know. The radiating forks of this building are like this. In other words, I'm up in here looking back in the background and that.....I want to do it this way....there are staircases.....let me tell you something if this thing is a miss I know just.... I won't have any trouble identifying a miss again. Let me tell you. Another thing. The whole building is dark brown stone feeling. There's the roof. There's the roof to the other part of the building... would be there...and the background you would have the dome.....dome in the background. What did I want to do there? Oh. Then 2, the many windows ok.

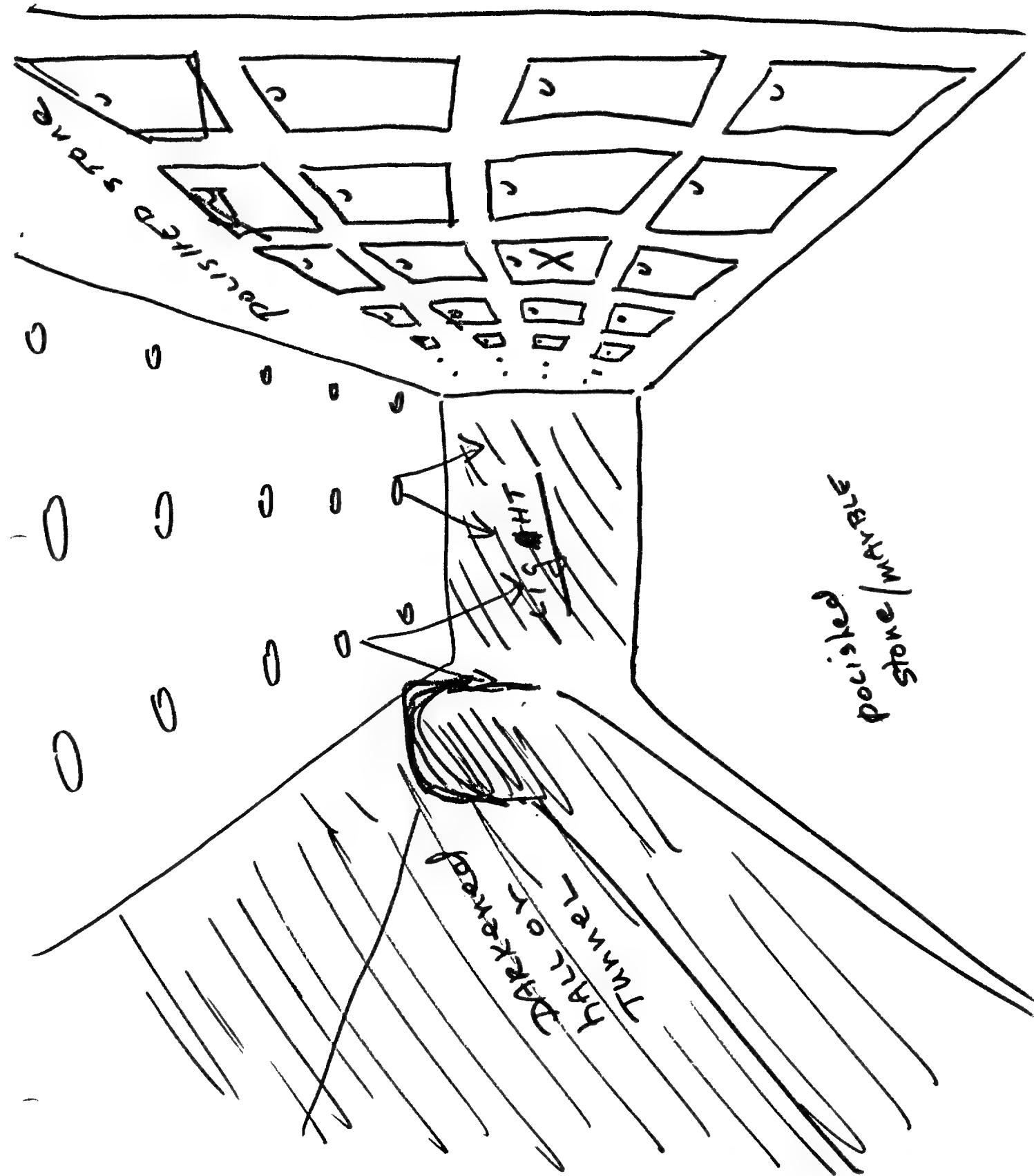
All right. And, the only other thing that I can throw in that I seemed to recall is just as I was beginning to fade out I had the feeling that the light circular pattern had emanating rays off of it. Like little walk.....ok. feeling like that. That's it. That's all I got but I didn't get any good feelings about this guy at all.

TAB

(1)



(2)



(3)

out of sight

LOOKING THROUGH A
SWALL CRACK

THE

OUT

A

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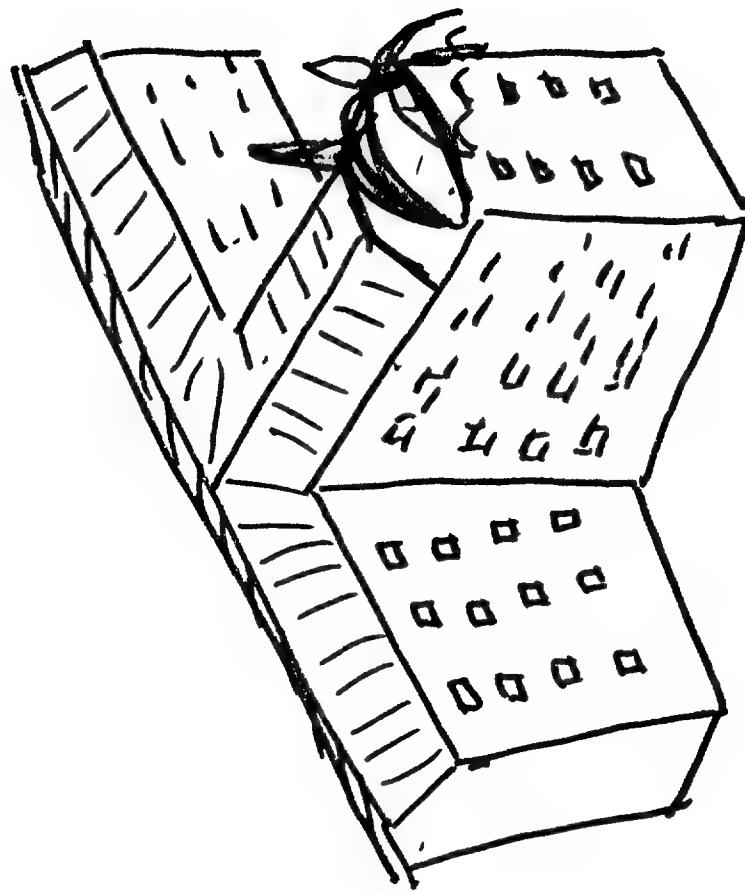
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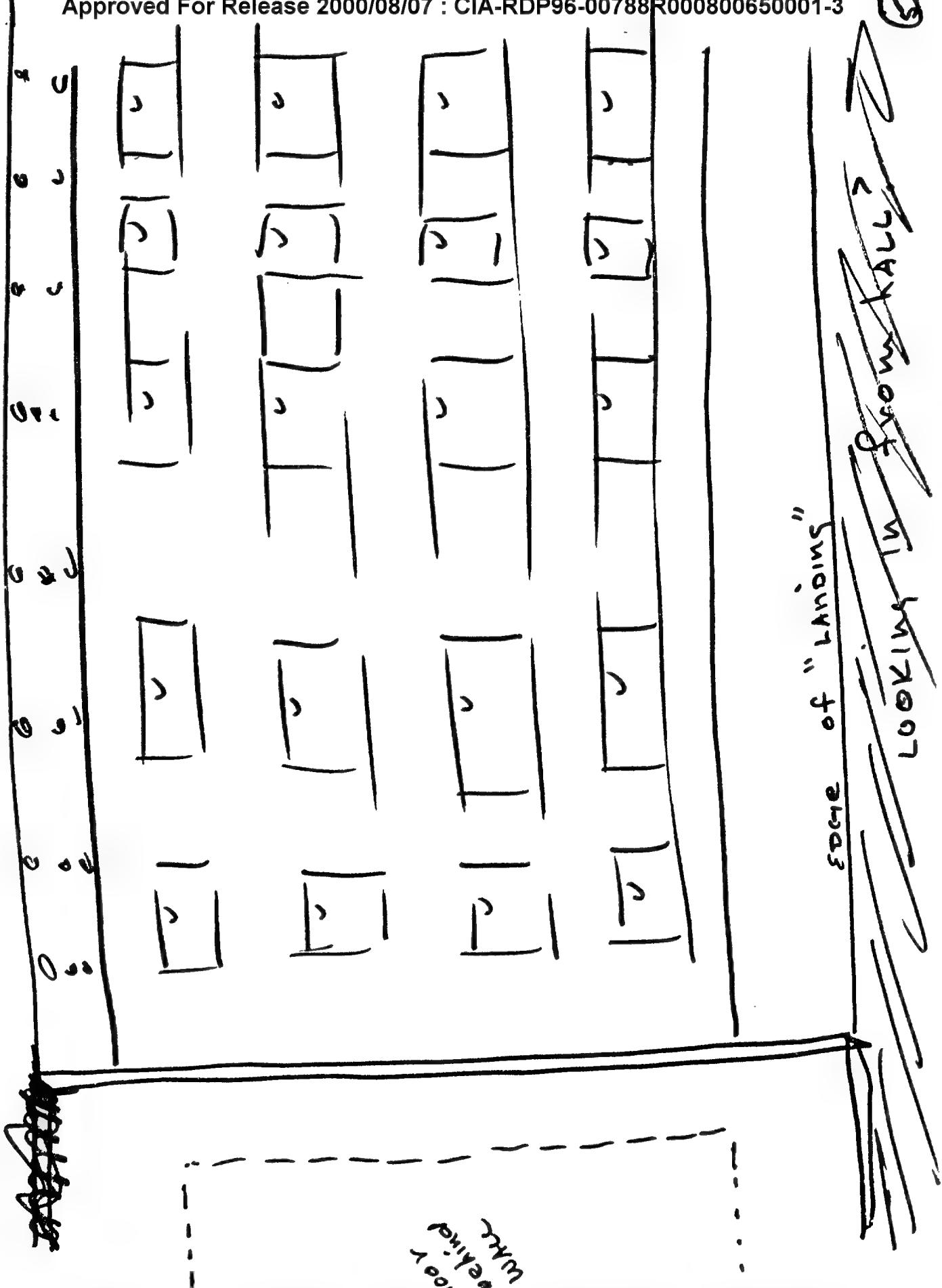
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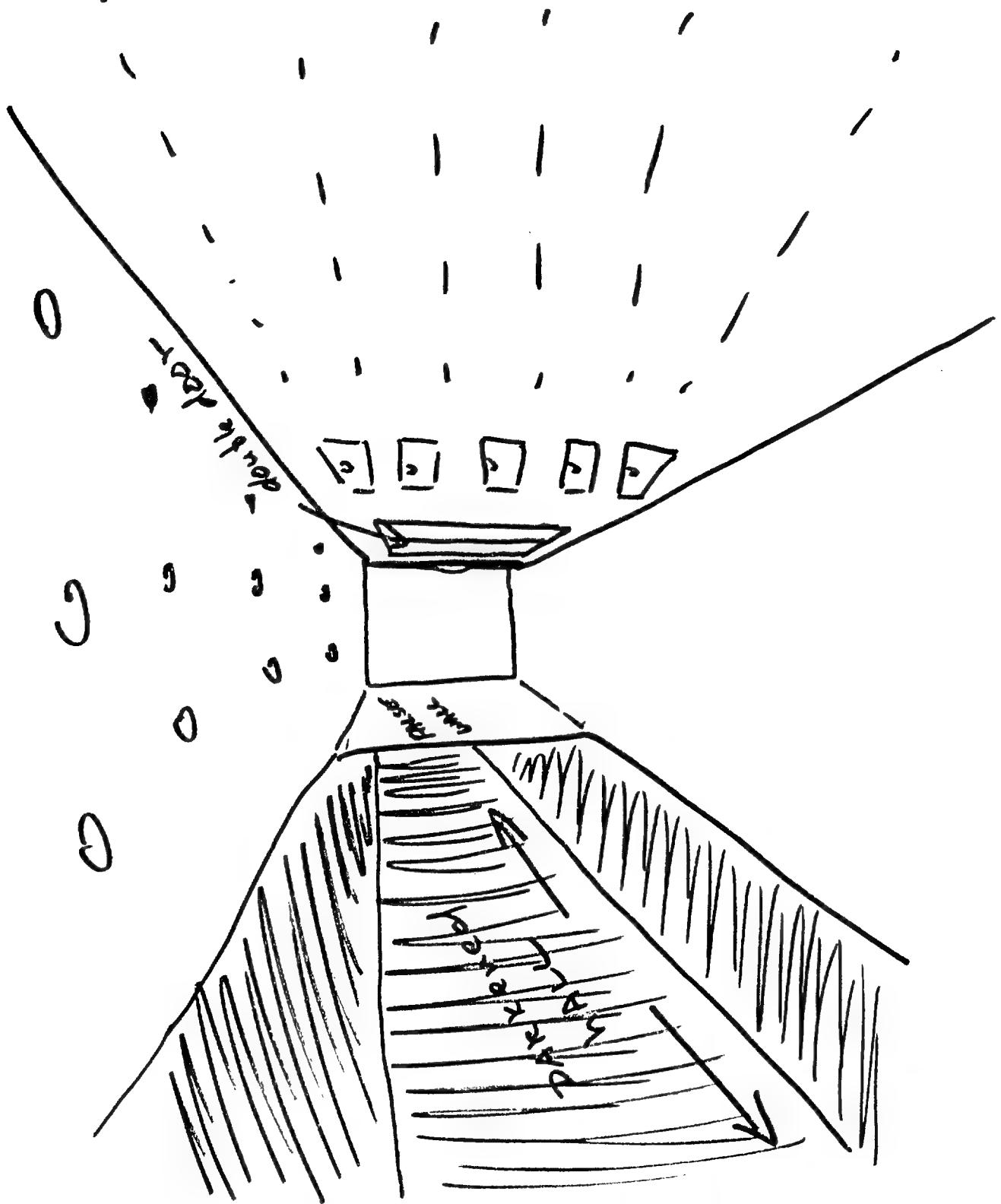
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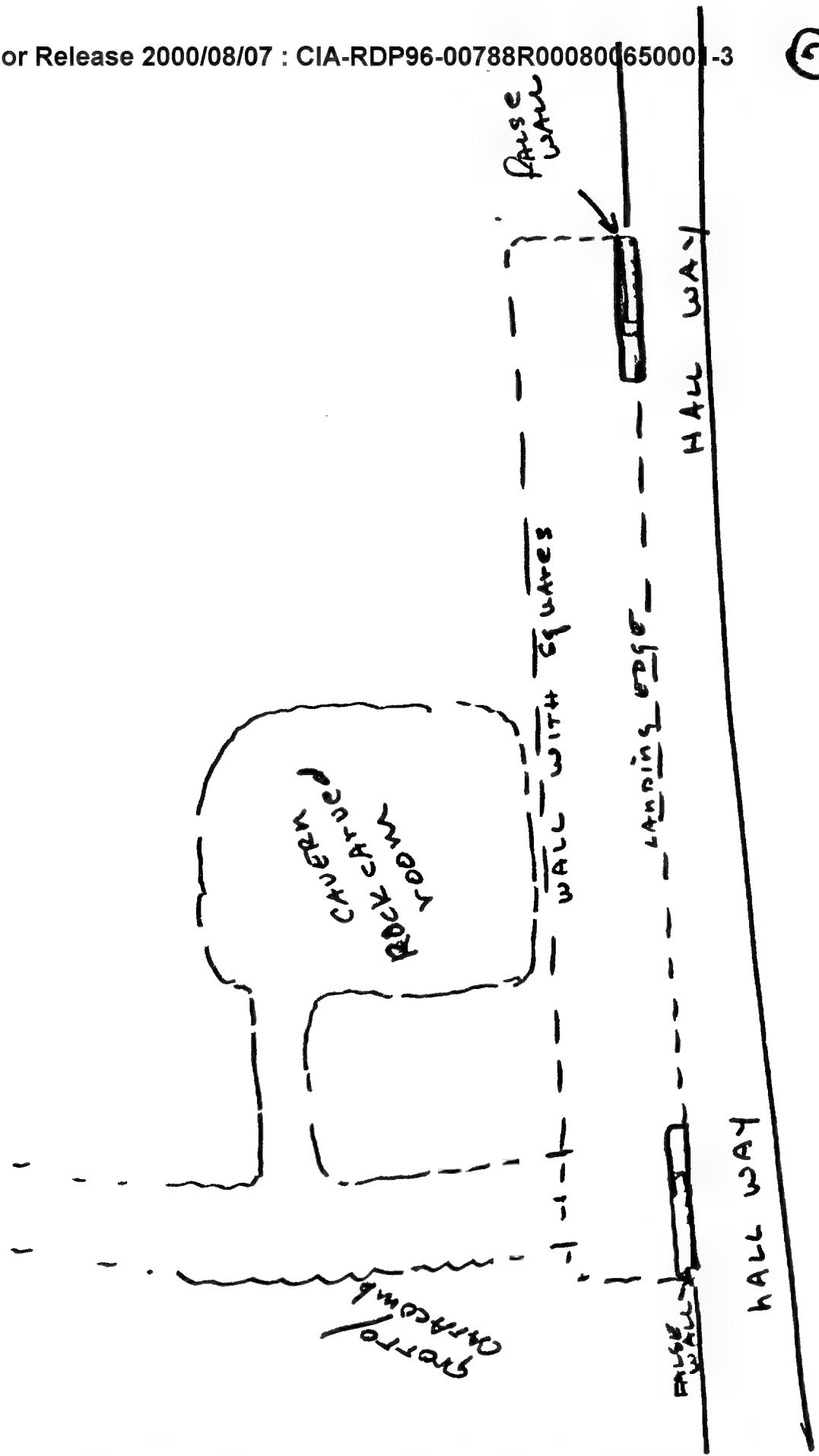


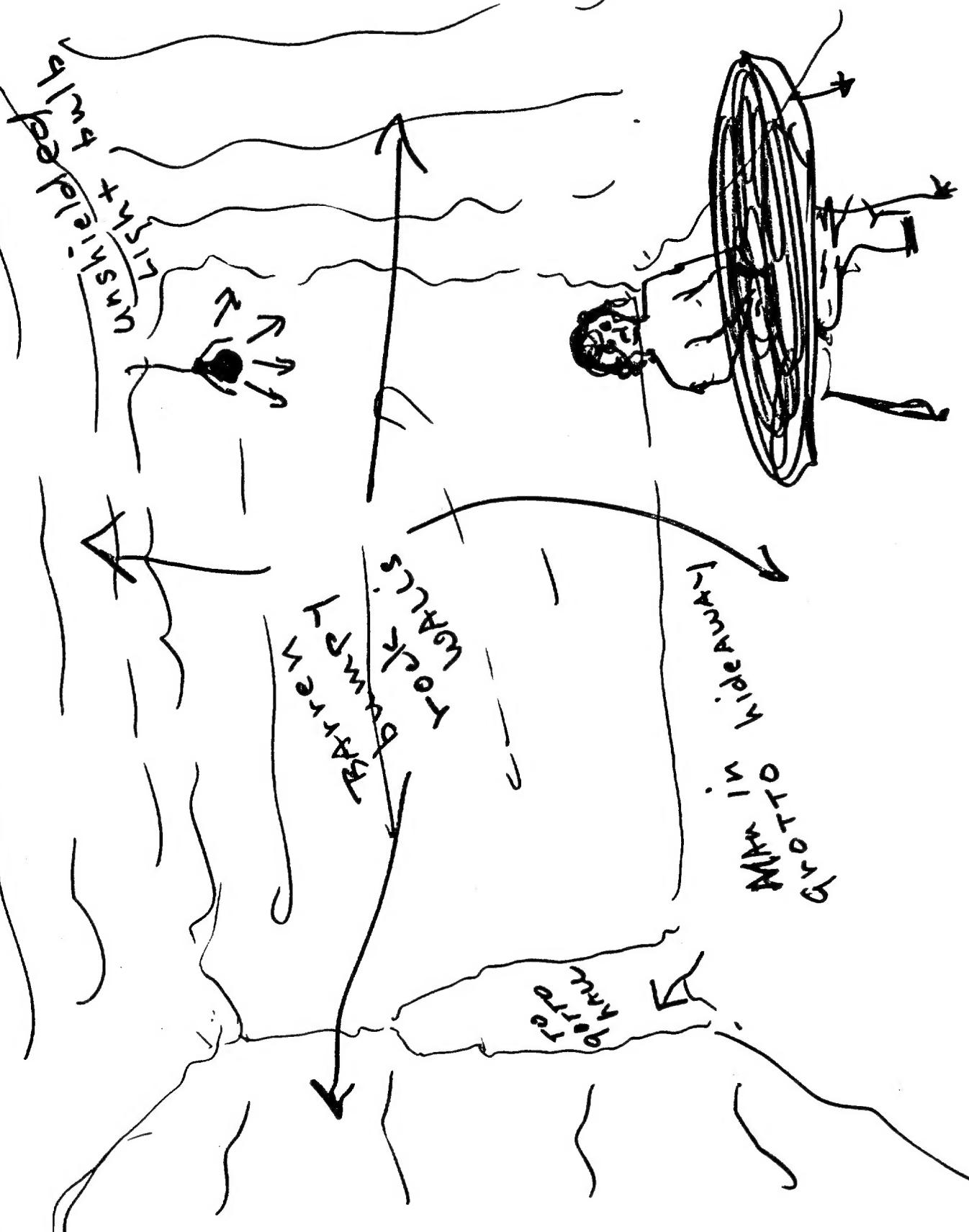
Sides of false ceiling



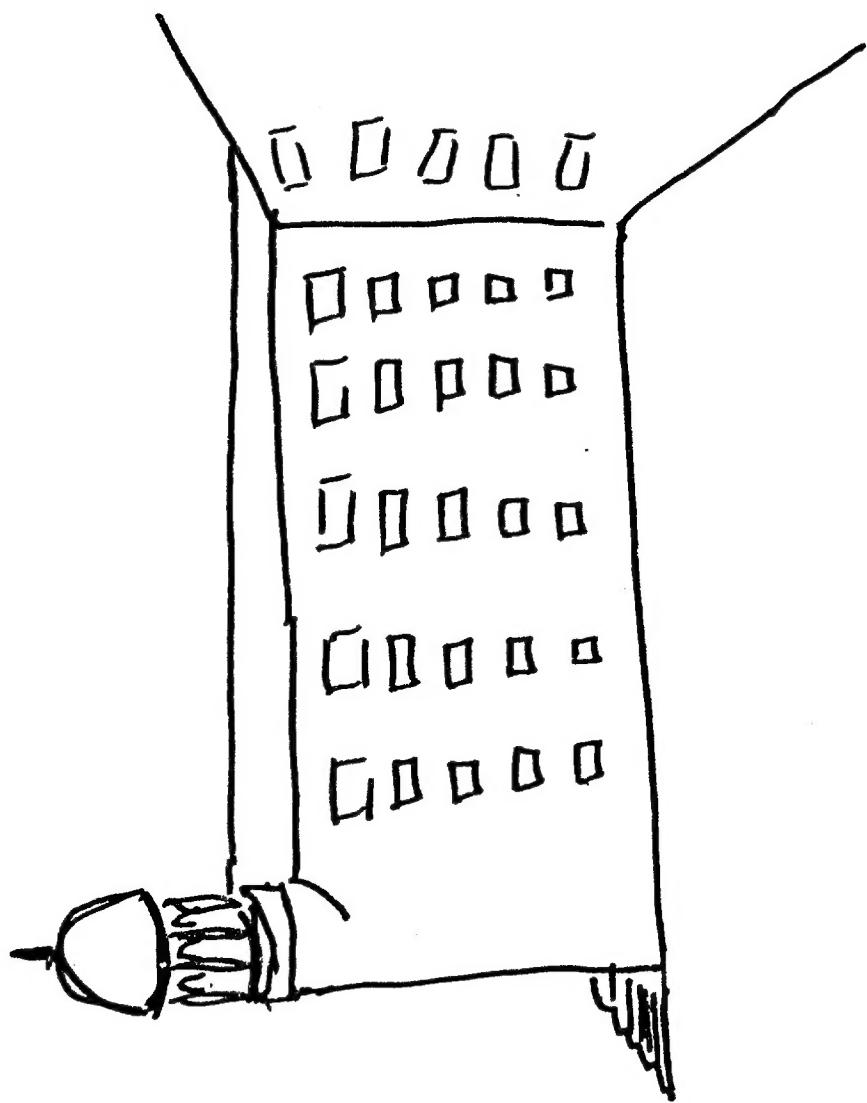


(6)





(6)



(10)

BUDS becomes
"BUDS" = instead of
"T" or "T"

